

Изданія М.П.БЪЛЯЕВА въ Лейпцигъ

В. МАЛИШЕВСКІЙ
ПЕРВАЯ СИМФОНІЯ
(въ g)
ДЛЯ ОРКЕСТРА
СОЧ. 8

W. MALISCHEWSKY
ERSTE SYMPHONIE
(in g)
FÜR ORCHESTER
OP. 8

Partitur

1807
2669

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Antipow (C.). Op. 7. Allegro symphonique pour Orchestre.	M. R.
Partition d'orchestre	5.50 1.95
Parties d'orchestre	10.— 3.50
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par l'auteur	2.50 —90
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.	
Partition d'orchestre	2.— —70
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.40 —50
Op. 9. Valse-Fantasia pour Orchestre.	
Partition d'orchestre	2.50 —90
Parties d'orchestre	8.50 3.—
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.80 —65
Artelboucheff (N.), Wihol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.	
Partition d'orchestre	6.50 2.30
Parties d'orchestre	14.— 4.90
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains par N. Artelboucheff	2.— —70
Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	8.50 3.—
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	2.50 —90
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „Mlada“, orchestré par N. Rimsky-Korsakow.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par N. Sokolow	1.60 —60
Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.	
1. Ouverture.	
Partition d'orchestre	5.— 1.75
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —50 —20
Réduction pour Piano à 4 mains par N. Sokolow	2.50 —90
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80 —65
2. Danses No. 3 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne).	
Partition d'orchestre	9.50 3.35
Parties d'orchestre	18.— 6.30
Parties supplémentaires	à 1.— —35
Réduction pour Piano à 4 mains par N. Sokolow	4.— 1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50 —90
3. Marche polovtsienne.	
Partition d'orchestre	4.— 1.40
Parties d'orchestre	10.— 3.50
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par N. Sokolow	1.80 —65
Réduction pour Piano à 2 mains par F. Blumenfeld	1.60 —60
Eine Steppenskizze aus Mittelasien, für Orchester.	
Partitur	2.— —70
Orchesterstimmen	5.50 1.95
Duplirstimmen	je —30 —10
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80 —65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul	1.40 —50
2 Parties de la 3^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.	
Partition d'orchestre	6.— 2.10
Parties d'orchestre	11.— 3.85
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glazounow, la 2 ^{me} partie par N. Sokolow	3.— 1.05

No. 1a.

Compositions pour Orchestre.

Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)	M. R.
Partition d'orchestre	4.— 1.40
Parties d'orchestre	8.— 2.80
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par l'auteur	2.50 —90
Glazounow (Alexandre). Op. 3. 1^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	6.— 2.10
Parties d'orchestre	11.— 3.85
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par l'auteur	2.50 —90
Op. 5. 1^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	18.— 6.30
Parties d'orchestre	25.— 8.75
Parties supplémentaires	à 1.60 —60
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow	6.— 2.10
Op. 6. 2^{me} Ouverture sur des thèmes grecs pour grand Orchestre.	
Partition d'orchestre	9.— 3.15
Parties d'orchestre	15.— 5.25
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25
Op. 7. Sérénade pour Orchestre. La.	
Partition d'orchestre	2.50 —90
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.20 —45
Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.80 —65
Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)	
Partition d'orchestre	12.— 4.20
Parties d'orchestre	22.— 7.70
Parties supplémentaires	à 1.40 —50
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
Op. 11. 2^{me} Sérénade pour petit Orchestre. ré.	
Partition d'orchestre	1.80 —65
Parties d'orchestre	3.50 1.25
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	1.20 —45
Op. 12. Poémelyrique. Andantino pour grand Orchestre.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	1.80 —65
Op. 13. „Stenka Râsine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)	
Partition d'orchestre	8.50 3.—
Parties d'orchestre	12.— 4.20
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25
Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)	
Partition d'orchestre	2.50 —90
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.60 —60
Op. 16. 2^{me} Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)	
Partition d'orchestre	17.— 5.95
Parties d'orchestre	29.— 10.15
Parties supplémentaires	à 1.60 —60
Réduction pour Piano à 4 mains par l'auteur	7.50 2.65

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.	M. R.
Partition d'orchestre	4.— 1.40
Parties d'orchestre	9.50 3.35
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par l'auteur	2.— —70
Op. 19. La Forêt. Fantaisie pour grand Orchestre.	
Partition d'orchestre	8.— 2.80
Parties d'orchestre	12.— 4.20
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains de l'auteur	3.50 1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff	5.— 1.75
Op. 21. Marche de Noces pour grand Orchestre.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	7.— 2.45
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.80 —65
Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	11.— 3.85
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par N. Sokolow	2.50 —90
Op. 28. La Mer. Fantaisie pour grand Orchestre.	
Partition d'orchestre	10.— 3.50
Parties d'orchestre	20.— 7.—
Parties supplémentaires	à 1.— —35
Réduction pour 2 Pianos à 8 mains par l'auteur	5.50 1.95
Op. 29. Rhapsodie orientale pour grand Orchestre.	
Partition d'orchestre	13.— 4.55
Parties d'orchestre	23.— 8.05
Parties supplémentaires	à 1.20 —45
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.	
Partition d'orchestre	13.— 4.55
Parties d'orchestre	27.— 9.45
Parties supplémentaires	à 1.20 —45
Réduction pour Piano à 4 mains par l'auteur	5.— 1.75
Op. 33. 3^{me} Symphonie en Ré pour Orchestre.	
Partition d'orchestre	15.— 5.25
Parties d'orchestre	36.— 12.60
Parties supplémentaires	à 2.50 —90
Réduction pour Piano à 4 mains par l'auteur	9.— 3.15
Op. 34. Le Printemps. Tableau musical pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par l'auteur	1.80 —65
Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).	
Full score	4.— 1.40
Orchestral parts	12.— 4.20
Supplementary parts	each —40 —15
Piano score	1.80 —65
Arrangement as a Duet for the Pianoforte (by the composer)	1.80 —65
Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.	
Partition d'orchestre	6.— 2.10
Parties d'orchestre	14.— 4.90
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains par l'auteur	2.50 —90
Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentées par Alexandre Glazounow. Complet.	
Partition d'orchestre	7.50 2.65
Parties d'orchestre	15.— 5.25
Parties supplémentaires	à —80 —30
Séparément.	
I. Polonaise, Fr. Chopin, Op. 40 No. 1.	
Partition d'orchestre	1.60 —60
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —30 —10

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 46. Chopiniana.	M. R.
II. Nocturne, Fr. Chopin, Op. 15 No. 1.	
Partition d'orchestre	2.— —70
Parties d'orchestre	4.50 1.60
Parties supplémentaires	à —30 —10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.	
Partition d'orchestre	2.50 —90
Parties d'orchestre	5.— 1.75
Parties supplémentaires	à —30 —10
IV. Tarentelle, Fr. Chopin, Op. 43.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —40 —15
Op. 47. Valse de concert pour grand Orchestre.	
Partition d'orchestre	5.— 1.75
Parties d'orchestre	12.— 4.20
Parties supplémentaires	à —60 —25
Réduction pour Piano à 4 mains par l'auteur	2.— —70
Transcription de concert pour Piano par Félix Blumenfeld	2.— —70
Op. 48. 4^{me} Symphonie en Mi pour grand Orchestre.	
Partition d'orchestre	13.— 4.55
Parties d'orchestre	28.— 9.80
Parties supplémentaires	à 1.80 —65
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
Op. 50. Cortège solennel pour grand Orchestre.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —40 —15
Arrangement pour Piano à 4 mains par l'auteur	1.60 —60
Op. 51. 2^{me} Valse de concert pour grand Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	13.— 4.55
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains par l'auteur	2.— —70
Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.	
Partition d'orchestre	15.— 5.25
Parties d'orchestre	34.— 11.90
Parties supplémentaires	à 1.60 —60
Réduction pour Piano à 4 mains par N. Sokolow	6.— 2.10
Séparément.	
No. 1. Prémable.	
Partition d'orchestre	2.50 —90
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.40 —50
No. 2. Marionnettes.	
Partition d'orchestre	2.— —70
Parties d'orchestre	5.— 1.75
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	1.20 —45
No. 3. Mazurka.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.60 —60
No. 4. Scherzino.	
Partition d'orchestre	1.40 —50
Parties d'orchestre	5.— 1.75
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	1.— —35
No. 5. Pas d'action.	
Partition d'orchestre	1.80 —65
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	1.— —35
No. 6. Danse orientale.	
Partition d'orchestre	1.80 —65
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —30 —10
Réduction pour Piano à 4 mains par l'auteur	1.— —35
No. 7. Valse.	
Partition d'orchestre	2.50 —90
Parties d'orchestre	6.50 2.30
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.40 —50
No. 8. Polonaise.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —40 —15
Réduction pour Piano à 4 mains par l'auteur	1.60 —60
Op. 53. Fantaisie pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	13.— 4.55
Parties supplémentaires	à —80 —30
Réduction pour Piano à 4 mains par l'auteur	2.— —70

à mon maître
N.A. Rimsky-Korssakow.

Première
Symphonie
en sol
pour Orchestre
PAR
W. Malichewsky.
OP. 8.

Partition d'orchestre Pr. $\frac{M. 12}{R. 4.20}$
Parties d'orchestre Pr. $\frac{M. 30}{R. 10.50}$
Parties supplémentaires à $\frac{M. 1.60}{R. .60}$

Réduction pour Piano à quatre mains par l'Auteur Pr. $\frac{M. 6}{R. 2.10}$

Propriété de l'Éditeur pour tous Pays.
M. P. BELAÏEFF, LEIPZIG.

1907

2689—2691

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for the following instruments: Fl. pic. (Flute piccolo), Fl. gr. (Flute grande), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Trbe. (Trumpet), Trb. e Tuba. (Trumpet and Tuba), Viol. (Violin), and Cello/Double Bass. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). The page is numbered '1' in the top right corner.

2



First system of musical notation. It consists of ten staves. The first five staves are treble clef, and the last five are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a dynamic marking of *f* and a fermata. The second staff has a dynamic marking of *mf cresc.* and a fermata. The third staff has a dynamic marking of *mf cresc.* and a fermata. The fourth staff has a dynamic marking of *mf cresc.* and a fermata. The fifth staff has a dynamic marking of *mf cresc.* and a fermata. The sixth staff has a dynamic marking of *f* and a fermata. The seventh staff has a dynamic marking of *f* and a fermata. The eighth staff has a dynamic marking of *f* and a fermata. The ninth staff has a dynamic marking of *f* and a fermata. The tenth staff has a dynamic marking of *p cresc.* and a fermata. The system ends with a double bar line and a *pp* marking.



Second system of musical notation. It consists of ten staves. The first five staves are treble clef, and the last five are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a dynamic marking of *mf cresc.* and a fermata. The second staff has a dynamic marking of *mf cresc.* and a fermata. The third staff has a dynamic marking of *mf cresc.* and a fermata. The fourth staff has a dynamic marking of *mf cresc.* and a fermata. The fifth staff has a dynamic marking of *mf cresc.* and a fermata. The sixth staff has a dynamic marking of *f* and a fermata. The seventh staff has a dynamic marking of *f* and a fermata. The eighth staff has a dynamic marking of *f* and a fermata. The ninth staff has a dynamic marking of *f* and a fermata. The tenth staff has a dynamic marking of *p cresc.* and a fermata. The system ends with a double bar line and a *p cresc.* marking.

2

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, and strings. The score is in 2/4 time and includes dynamic markings like 'mf cresc.', 'f', and 'cresc.'.

The woodwind section includes Oboe (Ob.), Clarinet II (Clar. II.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpet (Trbe.) and Trombone (H.). The percussion section includes Timpani (Timp.).

The string section includes Violin (Viol.), Viola (Viola), and Cello/Double Bass (Cello/Bass). The string parts are marked with 'p cresc.' and 'f'.

The woodwind parts are marked with 'mf cresc.', 'f', and 'cresc.'. The brass parts are marked with 'f' and 'cresc.'. The percussion parts are marked with 'cresc.' and 'p'.

The string parts are marked with 'p cresc.' and 'f'. The string parts are marked with 'p cresc.' and 'f'.

3

Fl. pic.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trbe.

Trb. III e Tuba.

Timp.

Viol.

3

2689

cresc.

ff

f

a 2.

sempref

4

p cresc.

f *a 2.* *p cresc.* *mf*

f *a 2.* *p cresc.* *mf* *f*

f *p cresc.* *a 2.*

f *p*

f *p*

f *p*

f *p*

f *p*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

4

5

2689

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Viol.

Viola

Cello

Double Bass

Tempo I.

pizz.

mf

cresc.

mf cresc.

IV.

mf cresc.

arco

f

a 2.

Fl. gr. a 2. f

Ob. f

Clar. a 2. f

Fag. a 2. f

Viol. p cresc. f

arco p cresc. f

6

Fl. pic. Meno mosso. (68)

Fl. gr. a 2. mf cantabile

Ob. mf cantabile

Clar. a 2. mf cantabile

Fag. a 2. mf cantabile

Cor. mf

Trb. III e Tuba. mf

Timp. mf

Viol. f mf cantabile

mf cantabile

mf cantabile

mf cantabile div. f

mf

2689

Fl. gr. Ob. Clarinet Fag. Cor. Trb. III e Tuba. Viol. Cello/Double Bass

rit. 7 a tempo

cresc. p cresc. e poco acceler. II.

11

7 a tempo

Fl. pic. *p*

Fl. gr. *cresc.*

Ob. *p cresc. e poco acceler.*

Clar. *f cresc.*

Fag. *f cresc.*

Cor. *mf cresc. e acceler.*

Trbe. *mf cresc.*

Trb. e Tuba. *f*

Tempo I.

a 2.

Clar.
Fag.
Cor.

Tempo I.

Viol.

8

This block contains the first system of the musical score. It includes staves for Clarinet (Clar.), Bassoon (Fag.), and Horns (Cor.). The Clarinet and Bassoon parts are marked with a piano (*p*) dynamic. The Horns part is marked with a piano (*p*) dynamic. The Violin (Viol.) part is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a forte (*f*) dynamic marking.

Fl. pic.
Fl. gr. a 2.
Ob. a 2.
Clar.
Fag.
Cor.
Trbe.
Trb. e Tuba.
Timp.

Tempo I.

Viol.

8

This block contains the second system of the musical score. It includes staves for Flute (Fl. pic.), Flute (Fl. gr. a 2.), Oboe (Ob. a 2.), Clarinet (Clar.), Bassoon (Fag.), Horns (Cor.), Trumpets (Trbe.), Trombones (Trb. e Tuba.), and Timpani (Timp.). The Flute, Oboe, Clarinet, Bassoon, and Horns parts are marked with a piano (*p*) dynamic. The Trumpets, Trombones, and Timpani parts are marked with a mezzo-forte (*mf*) dynamic. The Violin (Viol.) part is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a forte (*f*) dynamic marking.

9



Musical score system 1, measures 1-8. The system consists of 10 staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The sixth staff is a treble clef with a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a treble clef with a key signature of one flat. The ninth staff is a bass clef with a key signature of one flat. The tenth staff is a bass clef with a key signature of one flat. The score includes dynamic markings *ff* and *f* throughout the system.



Musical score system 2, measures 9-16. The system consists of 6 staves. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The sixth staff is a bass clef with a key signature of one flat. The score includes dynamic markings *ff* and *f* throughout the system.

9

Fl. gr.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trbe.

Trb.

Timp.

Viol.

Viola

Fl. gr. Tranquillo.

Fl. gr. Tranquillo.

Clar.

Fag. I.

Cor. p

Tranquillo..

Viol.

Violoncello

Contrabasso

2889

This page contains measures 10 through 15 of the musical score. The instruments and their parts are as follows:

- Fl. gr.** (Flute): Measures 10-11 are rests. Measures 12-13 play a sixteenth-note scale. Measure 14 has a rest. Measure 15 plays a half note.
- Clar.** (Clarinet): Measures 10-11 play a sixteenth-note scale. Measures 12-13 play a half note. Measure 14 has a rest. Measure 15 plays a half note.
- Fag. I.** (Bassoon): Measures 10-11 play a half note. Measures 12-13 play a half note. Measure 14 has a rest. Measure 15 plays a half note.
- Cor.** (Horn): Measures 10-11 play a half note. Measures 12-13 play a half note. Measure 14 has a rest. Measure 15 plays a half note.
- Viol.** (Violin): Measures 10-11 play a sixteenth-note scale. Measures 12-13 play a half note. Measure 14 has a rest. Measure 15 plays a half note.
- Viola** (Violoncello): Measures 10-11 play a half note. Measures 12-13 play a half note. Measure 14 has a rest. Measure 15 plays a half note.
- Bass**: Measures 10-11 play a half note. Measures 12-13 play a half note. Measure 14 has a rest. Measure 15 plays a half note.

The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The key signature is one sharp (F#), and the time signature is 2/4.

10

Fl. gr.

Ob.

Clar.

Fag.

Cor.

IV. C.

Viol.

This page of musical notation is for a piano piece, likely in the style of a 19th-century composition. It features multiple staves, including a grand staff (treble and bass clefs) and several single staves. The notation includes various musical elements:

- Dynamics:** The piece uses a range of dynamics, including *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also markings for *mf* and *f* at the end of phrases.
- Articulation:** Accents are used throughout the piece, particularly on the melodic lines.
- Performance Instructions:** The notation includes instructions such as *pizz.* (pizzicato) and *div.* (divisi).
- Structure:** The piece is divided into measures, with some measures containing multiple notes or rests. There are also markings for *I.* (first ending) and *IV.* (fourth ending).

The notation is written in a clear, legible style, with a focus on the melodic and harmonic development of the piece. The use of dynamics and articulation suggests a piece with a strong emotional and expressive character.

Musical score for the first system, measures 1-4. The score is in 2/4 time with a key signature of three flats. It features multiple staves with various musical notations including dynamics (*mf*, *f*, *p*), crescendos (*cresc.*), and first/second endings (*1.*, *a 2.*).

Musical score for the second system, measures 5-8. The score continues with various musical notations including dynamics (*mf*, *f*, *p*), crescendos (*cresc.*), and first/second endings (*1.*, *a 2.*).

Fl. I.

Fl. II.

Ob.

Clar.

Fag. I.

Cor.

Viol.

pizz.

arco

mf

f

p

mf III.

IV. p.

11

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Cor.

Viol.

mf

f

11

12

2689

Fl. I.

Ob.

Clar. I.

Bag.

Viol. I.

Viol. II.

Viola.

Cello.

Double Bass.

mf

pp

p

mp

pp

pizz.

pp

Soli.

I. Solo

arco

[illegible]

Fag.
 Cor. III. IV. a 2.
 Trbe.
 Viol.
 mp
 p
 pp
 p
 pp
 mp
 cresc.
 cresc.

Fl.
 Clar.
 Fag.
 Cor. a 2.
 Trbe.
 Viol.
 arco
 14
 14



First system of musical notation, featuring multiple staves with various musical notes, rests, and dynamic markings. The system includes a grand staff (treble and bass clefs) and several individual staves. Dynamic markings include *p*, *cresc.*, *f*, and *mf*. The notation includes various musical symbols such as notes, rests, and accidentals.



Second system of musical notation, continuing the piece. It features similar notation to the first system, with multiple staves and dynamic markings. The system includes a grand staff and several individual staves. Dynamic markings include *p*, *cresc.*, *f*, and *mf*. The notation includes various musical symbols such as notes, rests, and accidentals.

15

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of ten staves, with the first four staves grouped by a brace on the left, indicating they are for the right hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamics range from *ff* (fortissimo) to *p* (piano), with intermediate markings like *dim.* (diminuendo), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for *f* (forte) and *a 2.* (second ending). The notation is written in a clear, formal style typical of the period.

Musical score for "The Swan" by Charles Ives. The score consists of five staves, likely representing different instrumental parts. The key signature is B-flat major (two flats). The dynamics are marked as follows:

- Staff 1: *ff*, *dim.*, *mf*, *f*
- Staff 2: *ff*, *dim.*, *mf*, *f*
- Staff 3: *ff*, *dim.*, *mf*, *f*
- Staff 4: *ff*, *dim.*, *mf* *cresc.*, *f* *cresc.*
- Staff 5: *ff*, *dim.*, *mf* *cresc.*, *f* *cresc.*

 The notation includes various musical symbols such as notes, rests, and dynamic markings.

15

Fl. Gt.

Ob.

Clar.

Fag.

Cor.

Trbe.

Viol.

Cello/Bass

Allegretto

15

16

Fl. pic.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

Trbe.

Viol.

Cello/Double Bass

scendo

p

poco

a

cresc.

mf

pp

pizz.

17

Musical score for measures 17-24. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. The dynamics include *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The woodwind section includes flutes, oboes, and bassoons. The brass section includes trumpets, trombones, and tuba. The percussion section includes snare drum, tom-tom, and cymbal. The string section includes violins, violas, cellos, and double basses. The score is divided into two systems, with measures 17-24 in the first system and measures 25-32 in the second system. The first system contains measures 17-24, and the second system contains measures 25-32. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. The dynamics include *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The woodwind section includes flutes, oboes, and bassoons. The brass section includes trumpets, trombones, and tuba. The percussion section includes snare drum, tom-tom, and cymbal. The string section includes violins, violas, cellos, and double basses.

17

18 a tempo

[illegible]

ritard. a tempo

ff *fff* *f*

II.
p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

III.
p *cresc.*

p

p

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Musical score for measures 1-18. The score is written for a piano and features multiple staves. The key signature is B-flat major (two flats). The tempo is marked 'cresc.' (crescendo). The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill is indicated in the final measure of the first system.

Musical score for measures 19-26. The score continues the piece with similar notation and dynamics. The key signature remains B-flat major. The tempo is marked 'cresc.' (crescendo). The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill is indicated in the final measure of the second system.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including woodwinds (Ob., Clar. II., Fag.), brass (Cor., Trb. e Tuba., Timp.), and strings (Viol.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf cresc.', 'f', and 'p cresc.'. There are also articulation marks like 'a 2.' and 'III.'. The score is arranged in a multi-staff format, with each instrument having its own line. The page is numbered '23' in the top right corner.



First system of musical notation, measures 1-6. The system consists of nine staves. The top five staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a melodic line with a slur. The second staff has a melodic line with a slur. The third staff has a melodic line with a slur. The fourth staff has a melodic line with a slur. The fifth staff has a melodic line with a slur. The sixth staff has a melodic line with a slur. The seventh staff has a melodic line with a slur. The eighth staff has a melodic line with a slur. The ninth staff has a melodic line with a slur. The system ends with a double bar line.

Dynamic markings: *mf*, *f*, *p*. Performance instructions: *a. 2.*, *I.*



Second system of musical notation, measures 7-12. The system consists of nine staves. The top five staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a melodic line with a slur. The second staff has a melodic line with a slur. The third staff has a melodic line with a slur. The fourth staff has a melodic line with a slur. The fifth staff has a melodic line with a slur. The sixth staff has a melodic line with a slur. The seventh staff has a melodic line with a slur. The eighth staff has a melodic line with a slur. The ninth staff has a melodic line with a slur. The system ends with a double bar line.

Dynamic markings: *mf*, *f*, *p*.

Fl. pic. Fl. gr. Ob. Clar. Fag. Cor. Trbe. Trb. e Tuba. Viol. Viol. Viol.

cresc. *f* *p* *I.* *p* *I.* *p* *I.* *p* *II.* *f* *III.* *f* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

mf *f* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

cresc. *f* *p* *I.* *p* *I.* *p* *I.* *p* *II.* *f* *III.* *f* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

Fl. gr. Ob. Clar. Fag. Cor. Viol. Viol. Viol.

p *p* *p* *I. Solo. cantabile* *mf* *II.* *p* *III.* *p* *Meno mosso. J. 68.* *arco* *p* *p* *p* *p*

p *p* *p* *I. Solo. cantabile* *mf* *II.* *p* *III.* *p* *Meno mosso. J. 68.* *arco* *p* *p* *p* *p*

[illegible]

[illegible]

Tempo I.

Fl. gr. Ob. Clar. Fag. Cor.

II. I. p cresc. cresc. p cresc. p cresc. IV. p cresc.

Tempo I.

Viol. pp pp p cresc. cresc. p cresc. p cresc. p cresc.

23

Fl. gr. a 2. mf cresc. f cresc. Ob. a 2. mf cresc. f cresc. Clar. mf cresc. a 2. f cresc. Fag. mf cresc. a 2. f cresc. Cor. mf cresc. f cresc. Trbe. mf cresc. f cresc. Timp. pp cresc. II. f cresc.

Viol. mf cresc. f cresc. mf cresc. f cresc. mf cresc. f cresc. non divisi mf cresc. f cresc.

23

24

The musical score is written for a 12-part ensemble, consisting of four staves in the upper system and eight staves in the lower system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is divided into two systems, each containing six measures. The first system is marked with a box containing the number 24. The second system is also marked with a box containing the number 24. The dynamic markings include *ff* (fortissimo), *dimin.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo). The performance instructions include *a 2.* (second ending), *I.* (first ending), and *II.* (second ending). The score is written in a style typical of 20th-century musical notation, with a focus on dynamic contrast and melodic development.

24

This page of musical notation, numbered 36, contains 12 staves of music. The notation is complex, featuring various musical symbols, notes, and rests. Key markings include dynamics such as *f*, *ff*, *fresc.*, and *a 2.*. The music is written in a key with two flats and a common time signature. The staves are arranged in two systems of six staves each. The first system includes staves for strings, woodwinds, brass, and percussion. The second system continues the orchestration with additional woodwinds and strings. The notation is dense and detailed, typical of a full orchestral score.

25

Musical score for measures 25-36. The score is written for a 12-staff ensemble. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 25-30) features a complex texture with multiple melodic lines and a strong rhythmic foundation. The second system (measures 31-36) continues the development of the themes, with a prominent bass line and a variety of articulations. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also markings for *a. 2.* (second ending) and *II.* (second ending).

Musical score for measures 37-48. The score is written for a 12-staff ensemble. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 37-42) features a complex texture with multiple melodic lines and a strong rhythmic foundation. The second system (measures 43-48) continues the development of the themes, with a prominent bass line and a variety of articulations. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also markings for *a. 2.* (second ending) and *III.* (third ending). The score concludes with a final cadence in measure 48.

25

Fl. gr.
Ob.
Clar.
Fag. II.
Cor.
Trbe.
Timp.
Viol.
pizz.
arco
dim.
dimin.

Fl. gr.
Ob.
Clar.
Fag.
Cor.
Trbe.
Trb. e Tuba
Timp.
Viol.
pizz.
arco
pp
ppp